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## NOTES AND NOVELTIES

THE late Benjamin R. Fitz was one of the most amiable and sincere men whom it has ever been my good fortune to meet among American artists. He possessed that modesty and personal reserve which belong to men whose resources are contained within themselves. Where other weaker painters claimed in clarion notes the notoriety upon which a vulgar talent feeds, this really strong man went on working, and allowed his productions to proclaim themselves. He began his study of art as a pupil of the National Academy of Design, and of the Art Students' League, of this city. In the Academy schools, and at the League, he worked for four years. In 1881 he crossed the Atlantic and settled at Munich, to study in the Academy, and under Professor Loefftz. When he returned to America in 1884, he brought back with him two first-class medals. The sound originality of his talent was demonstrated, after his return to his native land, by the fact that his pictures were thoroughly individual, and betrayed none of those weaknesses of imitation which have marred much of the work of the American graduates from the art schools of Paris and of Munich. His pictures, low in tone and quiet in color, but invariably breathing a sentiment of a high order, have commanded the attention of the discriminating visitor at the exhibitions since his return to New York. In portraiture he has produced works full of a pensive charm of expression and treatment, and some of his studies of the nude show the highest qualities of color and handling, refined by the utmost pureness of conception and tenderness of treatment. There are more pretentious figures in our art who could be more easily spared. After his unexpected death, it was, by his friends, decided to have a sale of his pictures and studies at his studio. Since then, very unexpectedly, several of his most important pictures have come to light, and a large number of his best studies have been found stored away. The extent and quality of these new acquisitions makes it very desirable to secure larger accommodations for the sale, and arrangements have been made with Ortgies & Co. to have an exhibition and auction sale at their rooms on Fifth avenue, to open on April 16 and close on the 21st and 22d with the sale.

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It is very likely that another of our painters of a foremost talent will presently furnish material for a sale of the accumulations of his work. The health of Richard Pauli, which has for some time been far from the best, has succumbed to the influences of labor and anxiety, and a dispersal of his work up to his break-down is a more than probable event of the near future. A painter of landscape of sentiment of the first order, Richard Pauli, was born in 1855, at Chicago, Ill. He comes of German family of scholars in the north of the Empire. He began life in trade in the west, and accumulated by his industry the means to educate himself as an artist. He studied and painted for some years in France, under F. L. Fraucais, and enjoyed advice and encouragement from Daubigny, in the last years of the life of that immortal painter of spring madrigals and the harmonies of water and sky. He exhibited first at the Salon of 1880, and for some years after his return to this country, while he won the encomiums of artists, failed to secure the public eye to any extent. His pictures found their way into chosen collections only. They exhibited, at that period, a reflection of his foreign study and its influences, and while he produced a number of canvases of spirit and strength, it was evident in them that the painter was perplexed within himself. But when he abandoned his studio in New York, and, in his country home, among the Jersey meadows and woodlands, commenced to inspire a new life, a new vitality entered into his art. Always an admirable technician, he was never at loss for the expression of his ideas. He painted nature both as he saw it, and as he felt it, strong with its strength, tender with its tenderness, and always with something in it that revived to the spectator the ripple of water, the rustle of leaves, the carol of unseen birds, and that indescribable perfume of the earth that makes one yearn to leave the town behind, if only for an hour. His pictures in the collections of Mr. Thomas B. Clarke, Mr. George I. Seney, Mr. Potter-Palmer, and other collectors of experience and sympathetic taste belong among the finest expressions of American landscape art.

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There is no safer investment in the art line, if the picture buyers only knew it, than works by rising American artists. The pictures to which great foreign names are appended bring no more here at auction than they cost their private buyers. They often do not bring so much, even if the dealers through whom they are bought peg up the prices to the highest notch. This fact should be kept in mind with regard to the works of great men. They never come to this country unless the connoisseur abroad, who knows exactly what they are worth, is overbid by the man who brings them here. But the pictures of a Fitz and of a Pauli are a sound purchase, as a few wise collectors among us, who have already invested in such art, have already found out.

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Some extra illustrated works at Mr. Bouton's are worth a note in view of the interest in this direction certain to be excited by Mr. Daniel M. Tredwell's book upon the subject, which is noticed elsewhere. I have already described the unique memento of Robert Burns in THE COLLECTOR. Another of Mr. Bouton's choice items in the line of personal relics of literature is a "Life of Charles Dickens," by John Forster, 3 vols., 1872-74; "The Letters of Charles Dickens," edited by his sister-in-law and his eldest daughter, 3 vols., 1880-82, with portraits and fac-similes; extra illustrated by the insertion of about 250 plates, comprising portraits, views, etc., fine impressions, many India proofs, and a paper entitled "Boz" v. Dickens,

making together 6 vols. in full crushed levant, with leather joints, uncut, gilt tops, etc. There is, too, a "Life of Thomas Stothard," by Mrs. Bray, with 651 additions, extended to 3 vols., and inlaid to folio, done up in full red levant; "Our Actresses; or Glances at Stage Favorites, Past and Present," by M. C. Baron Wilson, with the insertion of 223 portraits, views of old theatres, play bills, autograph letters, etc., 2 vols., inlaid to folio, and bound in full green crushed levant, by Riviere; and a copy of Gilchrist's "Life of Blake," with nearly 200 inserted plates, including a sepia drawing of Blake, after the picture by Phillips, possibly by Schiavonetti, to whose work it bears a strong resemblance; two pencil drawings of Wordsworth and Cowper, two autograph letters of the poet Hayley, a very choice selection of portraits of personages mentioned, all in choice condition, and many rare plates, views, scenes, etc. "Bryan's Dictionary," and Thornbury's "Old and New London," are two other books at Mr. Bouton's, upon which the extreme indulgence of private illustration has lavished itself. In the Bryan are a number of plates of value to collectors entirely independent of their association with the book.

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A RELIC of the late Col. Richard M. Hoe in the same hands is a perfect library of "Typographical Miscellanies." This is a most extraordinary collection of material, consisting of upwards of 2,000 engravings on copper, steel, wood, etc.; fragments of old black-letter and gothic-type books; 1,300 printer's devices and title pages, nearly all of the latter bearing the printer's mark, or with other engraved designs; 350 fac-similes of printer's devices, portions of early printed books, block-books, etc.; 50 autograph letters, many of high interest; and a very large assemblage of printed matter, consisting of pamphlets, portions of books, magazine articles, newspaper clippings, circulars, broadsides, etc.; the whole illustrating the history of printing, engraving, type-founding, ink and paper making, from the infancy of those arts. This material is all carefully classified, arranged and very neatly mounted on heavy drawing paper, and makes 37 vols. folio, bound in half crimson levant morocco with gilt tops. This collection, which formed part of the library of the late Col. Hoe, is the result of long years of careful and unremitting search, aided by accredited agents throughout Europe. Time and expense appear to have been minor considerations, and the first cost of the collection is estimated to have been upward of \$3,000.

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The private library to which New York looks as being most comprehensive and perfect in quality is that of Mr. Robert Hoe. Mr. Hoe is one of the family of great press builders, and so he comes by natural direction into the collectorship of productions of the press. His library is as extensive as it is valuable. Choice collections of Pickering, Baskerville, Bagster, Chiswick and Stockdale, copiously illustrated by such artists as Landseer, Houbraken, Wierix, Morghen, Vertue, Strange, Blooteling, Edelinck, Stothard, White and Bartolozzi, line his shelves. There are specimens of the best styles of the French and English binders' art in the Grolier, Mosaic and Harleian styles, exquisite in taste and design. Mr. Hoe is known as an ardent Waltonian, and his extra illustrated copy of Sir Harris Nicolas' edition of the "Complete Angler," Pickering, 1836, is without doubt one of the finest works in the world. By the insertion of 1,300 old and contemporaneous prints, many of them artists' proofs on India paper, and a large number of admirably-executed water-colors and original drawings, he extended the original edition of two volumes to ten royal octavo volumes. Mr. Hoe has also a copy of Shakespeare's works, Dyce edition, 1857, extended from six to twenty-one volumes, by the insertion of a like number of prints. In Mr. Hoe's large library there is not a commonplace edition, or an ordinary binding, and he is continually improving it and adding to it by purchases on both continents. He embroiders his collection of books with a great gathering of objects of art, relics, curios, etc., picked up in the course of his main pursuit.

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Mr. W. L. Andrews, of the Grolier Club, is a genuine lover of fine books, and the books in his extensive library still retain the original silver bindings of Grolier, Roger Payne and the other early bookbinders. His collection is especially strong in Americana, his "Life of Washington," by Irving, being a perfect treasure, containing fifty-nine portraits of Washington, and extended from five to ten volumes by the addition of 800 prints. He has also illustrated the diary of Samuel Pepys in such an inimitable manner as to give additional zest to the writings of the gossip diary.

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In previous issues of THE COLLECTOR descriptions have been given of the dramatic collections of Mr. J. H. V. Arnold, Mr. Thomas J. McKee and Mr. A. M. Palmer. Mr. Arnold is a lawyer and president of the Board of Aldermen. Mr. McKee is also a lawyer, and Mr. Palmer is the well-known theatrical manager. Mr. Augustin Daly, the manager, has now a finer dramatic collection than that which he sold some years ago. Another notable collector in this line is Mr. Charles C. Moreau, who devotes the entire top floor of his residence on East Sixty-ninth street, near Madison avenue, to his books and prints, of which latter he has a magnificent collection arranged alphabetically in drawers. Mr. Moreau has a complete history of the New York stage, from the earliest period to the present time. It consists of forty thick quarto volumes, containing about 10,000 prints, portraits, autograph letters and playbills. He also has many other interestingly illustrated works, such as Dissway's "Earliest Churches of New York," 123 prints; "Book of Painters and Engravers," 500 rare engravings; Irving's

Washington, containing 600 different portraits of the latter; "The Croakers," with the original manuscript preface by Duyckinck, and 187 views and autograph letters; "History of Old New York," by Dr. Francis, 800 illustrations; "Cyclopædia of American Literature," by Duyckinck, 700 letters and prints; Moore's "Diary of the Revolution;" "Obsequies of Abraham Lincoln," published by order of the New York Common Council, and nearly 200 others.

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Mr. Joseph N. Ireland, a native of New York, but now living in Bridgeport, has a large and magnificent library of rare and curious books. He is the author of "A History of the New York Stage" and "Life of Mrs. Duff, the Actress." Mr. Ireland has extended his history to eighteen large volumes by adding the portraits of 1,700 players, playwrights and musical composers, many of which are very rare. "The Life of Mrs. Duff" is charmingly illustrated by 150 portraits of actors and actresses and a large number of playbills upon which Mrs. Duff's autograph appears. Other charming and valuable books in this collection are "A History of the English Stage," "The Four Georges," Walpole's "Noble and Royal Authors," "Queen Charlotte" and "William IV."

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Dr. Dudley Tenney has a large and exceedingly artistic library. The gem of his collection is a set of Dickens' works, enlarged to thirty-three large volumes, and illustrated by prints from every edition, besides many French prints and drawings. There is not a view mentioned in the work that is not reproduced by an accurate illustration. He has also extended an illustrated Forster's "Life of Charles Dickens," and Irving's memorial and "Sketch Book." In the former work Dr. Tenney has inserted 100 portraits of Dickens, and the "Sketch Book" contains a large number of sketches and original drawings by well-known artists.

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Dr. Thomas Addis Emmet besides his specialties on medicine and American history, has a library of exceeding interest on account of the extra illustrated works which it contains. First among these is "Biographies of the Signers of the Declaration of Independence," extended from nine to twenty volumes, at a cost of \$20,000. It is said to be the most remarkable historical work in the world by reason of its completeness of detail. It contains over 1,800 rare portraits, 3,000 autograph letters, and many interesting documents and sketches. Somewhat related to this is "Washington and His Generals," supplemented by many curious documents, autographs and commissions, all relating to the text. Other rare volumes are "The Life and Career of Major Andre," Francis' and Mary L. Booth's histories of New York, "Maryland's Historical Series," Irving's Washington, with 110 portraits of the latter; Philip Freneau's poems, "Loyalists' Poetry of the Revolution," by Sergeant; Boydell's Shakespeare, illustrated with eighty portraits of the immortal bard, and 3,000 views and characters from his works. The latter was the earliest of Dr. Emmet's attempts at extra illustrating, and, as may be supposed, was a work of very considerable magnitude. Dr. Emmet is a direct descendant of the Irish patriot of that name, and possesses many relics of his illustrious ancestor. A noteworthy living member of the family is Mrs. Rosina Emmet Sherwood, who is probably the most able woman painter of America.

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Mr. William B. Dick, the publisher, of the old firm of Dick & Fitzgerald, has a fine general library. It is noteworthy on account of the many valuable works it contains on art and the drama. Mr. Dick holds the palm for the finest extra illustrated copy of Doran's "Annals of the English Stage" extant. Some idea of the value and extent of the work may be had when it is said that the annals were extended to nineteen folio from four octavo volumes by the insertion of 3,200 illustrations collected by himself. The prints are contemporaneous illustrations of the personages whom they represent, such as Garrick, Mrs. Siddons, Peg Woffington and the Kembles. Mr. Dick has also a copy of Fitzgerald's "Life of Garrick," containing nearly one hundred portraits of the actor and numerous other superb illustrations. One of the most notable books in this collection is "Dictionary of Painters and Engravers," by Spooner. The two volumes into which the work has been divided contain rare and expensive original etchings and engravings of Rubens, Vermeer, Dürer, Houbraken, Faithorne and nearly all the names mentioned in the text. Macaulay's "History of England," Duyckinck's "Bards and Reviewers," Irving's "Sketch Book," Hogarth's "Musical Drama" and "Queens of Society," "Wits and Beaux of Society" and "Literature of Society," are all copiously and expensively illustrated and handsomely bound. "Bards and Reviewers" contains 480 prints, mostly first impressions, among which there are eighty portraits of Lord Byron; while Macaulay's history, originally in five volumes, has been extended to five times the original number by the insertion of over one thousand beautiful illustrations.

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Probably the largest and most remarkable collection of first editions of Hawthorne and Dickens in the country belongs to Mr. G. M. Williamson, of Brooklyn. Mr. Marshall C. Lefferts has a large and expensive collection of extra illustrated works. Pepys' Diary has been extended to twelve volumes, and the works contain some of the original documents mentioned by Pepys. Mr. Lefferts has done good work in the cause of bibliography in New York, and is now busy on a work of much significance. Mr. Charles B. Foote has a very valuable library of English and American classics. Many of them are first editions. He has a first edition of "Robinson

Crusoe," of which there are but three in the world; "The Faerie Queene," Burns' poems, the rare Kilmarnock edition; and first editions of Holmes, Lowell, Longfellow, Poe and others. Mr. J. H. Purdy has a large collection of rare old books and rare editions of English works. He paid \$300 for the binding on two folio volumes of Nell Gwynne, extra illustrated. Daniel Parrish, Jr., has a large library. His collection is especially strong in works relating to slavery and the Civil War. Mr. John Townshend is a book collector with a curious hobby. Mr. Townshend has a large collection of works on sepulchral literature, graves, epitaphs and everything pertaining to the subject. Ex-Chief-Justice Charles P. Daly has been a collector for many years, and has now a large and valuable collection of books. His specialties are works on geographical research and Americana. Dr. Purple has a large library of about seven thousand volumes. It is noteworthy for its complete series of medical periodical literature from its inception in this country up to the present time. Douglass Taylor, who was at one time Commissioner of Jurors, has a fine library. His specialty is the drama, upon which subject he has a large number of valuable works and rare prints. Beverly Chew, the insurance man, is one of the most sagacious and persistent book hunters of the day. He has unearthed more literary treasures that have been buried away in the dust of cellars and old book-stalls than any other man in the country.

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John G. Shea, LL.D., of Elizabeth, N. J., has a large library containing many valuable works on early voyages to America and on the Indian languages. Dr. Shea is the acknowledged authority on our early Jesuit missions and their associated history. He was for many years one of the chief editors of the Frank Leslie publications, and is as efficient a practical journalist as he is a learned scholar and historian.

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Collectors of the art of the silversmith will be interested to learn that a very large and important sale of silver plate will take place at Dowell's room, in Edinburgh, on March 1 and 2. The collection embraces the property of Lord Dunmore, Lord Justice-General Inglis, the Macdonalds of St. Martins, Adams of Blair Adam and others. There are upward of 13,000 ounces, mostly antique, of exquisite workmanship, and with rare early hallmarks. Connoisseurs from all parts are expected to be present, says Mr. Edmund Yates, who is generally a pretty good authority in these matters.

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At a sale by Bangs & Co. last month, a manuscript of brief voyages to London, the Mediterranean and other places in 1746 to 1758 brought \$75. The manuscript is entitled "The Voyages and Travels of Francis Goeler, of the City of New York," is neatly written on ninety-six pages, and contains seven brilliantly-colored drawings of ships at sea, and a map of the coast of Brittany and Normandy. Francis Goeler was a direct ancestor of the present wealthy Goeler family. The manuscript was bought for Mr. Charles F. Gunther, of Chicago. "A Bill of Chancery of New Jersey at the suit of John Earl of Stair," printed in New York in 1747, brought \$22. "An Answer" to this Bill of Chancery, printed in New York in 1752, brought \$38. An Indian deed of lands about Woodbridge and Piscataway, dated September 14, 1677, was bought by the poet, lover of Shelley and Shelleyism, C. W. Frederickson. "Acts of the Assembly, passed in the Province of New York, 1691 to 1732," printed by William Bradford, lacking pages 125, 126 and 127, brought \$45. "To All Whom these Presents may Concern," a pamphlet of eight pages by a Loyalist, in reference to the Revenue, printed by Bradford in 1713, brought \$21.50. The first book written in English in America, "Ovid's Metamorphosis Englished by G. S." (George Sandys), printed in 1626, "sprung from the stock of the ancient romances, but bred in the New World of the rudeness whereof it cannot but participate," brought \$26. A collection of manuscripts of Thomas and John Penn, from 1750 to 1772, went to W. R. Benjamin for \$155.

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The Chicago *Tribune* asserts that there are three complete sets of first editions of Dickens in that city. Some interesting points accompany the statement, as to necessary collateral and regular numbers to a complete Dickens collection. "Sunday Under Three Heads," is a pamphlet of forty-nine pages, published in 1836. Dicken wrote it under the *nom de plume* of Timothy Sparks, and addressed it to the Bishop of London, calling that potentate's attention to the mistakes in London's observance of the first day of the week, and suggesting some reforms. For this little book Phiz made some woodcuts. Other rare items are: "The Village Coquette," a comic opera, "Is She His Wife?" "The Strange Gentleman," a burletta, and "The Lamplighter," a farce. The first edition of "The Village Coquette" cannot now be bought except by the merest chance and at a high price. "The Strange Gentleman" is almost as rare, so rare, in fact, that a facsimile has been made of it, and readily deceives the inexperienced buyer. As for "Is She His Wife?" it is absolutely not to be found in the first edition. A very curious item of these rarities is "The Loving Ballad of Lord Bateman." This little book has been a theme for dispute among book collectors. For years it was maintained that the humorous notes which furnish a running accompaniment to the Cockney version of the old ballad were by Thackeray. All the evidence, however, goes to show that the writing was Dickens'. "Sketches of Young Ladies," "Sketches of Young Gentlemen," and "Sketches of Young Couples," are three items that a complete set of first editions of Dickens must not be without. The first is not by Dickens, but probably by the Mayhew Brothers. Dickens regarded it as a slander upon youthful femininity, and wrote a reply "Sketches of Young

Gentlemen." First editions of these are worth almost as much as Dickens received for the writing, which is much in the style of his "Sketches by Boz." They are little vest-pocket books that were published in board covers with etchings by Phiz. Dickens edited the first five volumes of *Bentley's Miscellany*, and wrote a few articles for these numbers, which are, therefore, precious to the collector. Among them are "Frauds on the Fairies," "Proposals for a New Jest Book," "Whole Hogs," and "Public Executions." There are also a goodly number of books for which Dickens wrote prefaces, like the verses "Infelicia," by Adah Isaacs Menken, and the original "Pickwick" in parts, in which is an address by Dickens explaining how Seymour, the artist, had committed suicide and Phiz been employed to replace him. A really complete first edition of "Pickwick" should have as etchings, the original seven by Seymour, the suppressed plates by Buss and the substituted ones by Phiz. R. B. Buss was chosen to replace Seymour at first and made two etchings, which were so poor that he was dropped and Hoblot K. Brown taken up. A necessity to a perfect "Pickwick" is also the pamphlet written by Mrs. Seymour, wife of the unfortunate artist, in which she claims that her husband originated the idea of the book. Some color is lent to the claim by the fact that the book begins with adventures of a sporting character, a specialty of Seymour. The design on the cover hints at the original aim of the book, which was a satire on the amateur sportsman, something in the style of the books by Surtees and John Leech. There are, too, the illustrations made for later editions by Alfred Crowquill, Onwhyn, Heath, Sir John Gilbert, Gibson, Pailthorpe, Darley and others. Some of these extra illustrations are worth £5 for the set. A very bad imitation of Dickens faked upon the immense popularity of "Pickwick" by George W. M. Reynolds, and called "Pickwick Abroad," is also essential to the gatherer of Dickensiana as well as other parodies and more or less flagrant forgeries of the day.

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All the novels of Dickens which were published like "Pickwick," in parts, must be had with the covers on and the advertisements in them. "Oliver Twist" having first appeared in *Bentley's* necessitates a set of that magazine, for the period when "Twist" ran, as well as a copy of the first edition of the tale in book form. To be positively perfect, an "Oliver Twist" first edition must contain the cancelled plate by Cruikshank, as well as the one substituted for it, because Dickens was dissatisfied with the first. The Christmas stories, "A Christmas Carol," "The Cricket on the Hearth," "The Battle of Life," "The Chimes," and "The Haunted Man," were issued with red cloth covers. These should be bound in at the end of the volumes, if the collector desires a cover more elaborate and elegant than the original. The last novel, "The Mystery of Edwin Drood," must be had in the parts, and the collector must also have the several finishes to it published after death had cut off the author with his work yet incomplete. Collateral to the collection, but indispensable to it, are the various biographies of Dickens, his letters, the commentaries, bibliographies, etc., the plays based on his works, sets of *Household Words* and *All the Year Round*, as edited by him; a file of the *Daily News* while it was under his charge, and in which "Pictures from Italy" first appeared; others of *The Old Monthly Magazine*, in which the first Boz sketches appeared, and of the *Evening Chronicle* in which they were continued, and, if the collector is a thorough enthusiast, even files of the *True Sun* and the *Morning Chronicle* for the time when Dickens worked for them as a Parliamentary reporter. Altogether, as may be seen, when a man undertakes to become a Dickens collector, he does not require anything else to keep him busy, or, as prices go, to provide an outlet for his spare cash.

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¶ *Apocryphos* of Dickens first editions, Mr. F. W. Lehmann, attorney of the Wabash Railroad Company, is said to possess the most noteworthy collection in St. Louis; Mr. Lehmann has also a general collection of books of value, the best including a Josephus of 1470, "The Players Scourge; or, The Actors' Tragedie," 1633, and a number of first editions of Sir Walter Scott.

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It is said that the Leonine Halls of the Vatican Library, which have been erected by Leo XIII, contain 300,000 volumes that have been added to the library during the present Pontiff's reign, and are arranged on iron shelves, so as to be protected from fire. Important Egyptian papyri form a part of this collection. The collections will be catalogued and completed this year for the Pope's Episcopal Jubilee.

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A few years ago the Postmaster-General of the United States ordered a reprint of an obsolete design of a five cent stamped envelope. It was a mistake on the part of the Department, and as soon as it was discovered all the envelopes, about 10,000 in number, were called in. A stamp collector in New York in some way learned that these envelopes were soon to be called in, so he bought 1,500 of them before the Postmaster had time to send them back to the Department. After all the others had been called in he had a monopoly of the issue, and he sold them freely at \$5 each. He paid but five cents apiece for them; hence his profit was enormous. There is another incident where a stamp collector learned that there would be a short issue of a certain denomination put in circulation, so he went to the contractor and purchased \$10,000 worth of the new issue. He attempted to sell them at greatly advanced prices, and complaint was made to the Department. An investigation was ordered, and the result was an unlimited number was ordered to be printed, and the man who had invested in \$10,000 worth was so badly stuck that he appealed to the Department to redeem those he had not sold.

The Maxwell-Sommerville collection of engraved gems and talismans, for some years on exhibition at the Metropolitan Museum of Art in New York, has been taken over to the University of Pennsylvania in Philadelphia. This is, perhaps, the most valuable private collection of the sort ever made. It contains nearly two thousand specimens of cameos, intaglios, seals, rings, amulets and talismans from all parts of the world. Every phase of glyptic art is represented, from the Assyrian and Egyptian cylinder seals, to the curious Gnostic gems and Aztec hieroglyphs. The engravings, which have been made on fifty-six substances, are many of them unique. One cameo alone, a head of Jupiter Ægiocorus, dating from the second century, is valued at \$50,000. It is exquisitely carved on a single chrysoprase, six inches by five, and shows the god, with both the oak leaves and ægis, or armor; a rare combination. A small part of the collection has been at the University since 1889.

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Mr. Sommerville, who is a Philadelphian by origin, has long been known abroad, as well as at home, as an enthusiastic and learned collector of engraved gems. He recently presented his entire collection to the University, where it is now deposited in the Library Building, in rooms specially set apart for and designated by the name of the Sommerville Collection. He has thus enriched his native city by the gift to the public, and to students and lovers of art and art history, of the largest series of examples of the glyptic art in this country, equalled, indeed, by only a few of the great national museums abroad. His industry has been guided by intelligence and a lifetime devoted first to the study, and then to the collection of these examples of an art almost lost, which, highly esteemed by all archaeologists and historians, cannot fail to attract students to the Collection. Mr. Sommerville has not only given his collection to the University, together with a fund for its preservation and for additions, but he has given lectures on the art so richly illustrated by his cabinets, and he is still busy increasing its stores of rare treasures. He has printed, at great expense, a "History of Engraved Gems," with a learned essay on their place in art, and an illustrated catalogue, with a descriptive list of the engraved gems, cameos, intaglios, seals, rings, amulets, talismans, etc., etc., contained in his collection, with over a hundred plates, representing over five hundred gems, thus showing how largely they embody the history of Greek and Roman mythology, and the important part they take in art from its earliest development in Chaldean, Assyrian, Babylonian and Persian seals and cylinders, through the classic ages of Greece and Rome, down to our own day. Nothing but the enthusiasm of a man who is master of his subject could inspire him to form such a collection, to illustrate it by description, to master its secrets and to make known its meaning, and then to make it a gift to a great institution of learning, where it will be safely cared for in all time to come, and be made accessible to students under regulations that will insure its safety, and yet make it available to the largest number of those to whom its lessons can be of real service.

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One Becker, at the end of the last century, was the clever engraver of a number of counterfeit Greek and Roman coins. To give the requisite surface of worn age to his productions, it was his ingenious method to inclose his specimens in a box containing a number of iron filings, and then to take the box out for a drive or two on the jolting roads of his day. After Becker had supplied so large a number of his counterfeits as almost to glut the market, he coolly turned round and confessed, and turned an honest penny by producing sets of his dies, so that now there are few of our large collections that do not possess specimens of Becker's dies.

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What is in many respects the finest collection of American public documents and records ever made will form the working library of the new School of American History at the University of Pennsylvania, which opened last October. There are about 24,000 volumes in all, of which about 10,000 volumes contain the laws of the States and Territories, from 1776 down to the present day. This collection is the completest thing of its kind in existence. The United States Government publications from 1774 to date make more than 5,000 volumes. Many of these were secured with great difficulty, but the collection now is almost perfect. Even the collection at Washington is not so good. In fact, the only library in the world which has a better one is the British Museum. There are 300 volumes of municipal and town ordinances, 300 of reports of State Constitutional Conventions, and the library is completed by a collection of Canadian Government publications, which is said to be second only to the one at Ottawa. There are about 400 volumes of these, comprising everything obtainable up to date.

\* \* \*

Trinity College at Hartford, Conn., possesses the most valuable ancient medical library in the State, the collection containing a large number of Greek and Latin works that cannot be readily duplicated, even in European medical centres. The rarest tome in the Trinity collection is a copy of "Commentaries on the Aphorisms of Hippocrates," which was published in 1588. It was owned by Bray Rossiter, who came to the Connecticut Colony in 1651 from Dorchester, Mass., and who was the first physician in New England to perform a post-mortem. The college collection includes the "History of Anatomy and Astrologia," two works by Thomas Bartholinus, published in 1616; Le Boe on "Praxis Medica," printed at Leyden, 1672; "Historia Medicophysica," by Borellus, published in Paris, 1657; "De Ingressu ad Infirmis," by Claudinus, printed at Basle in 1617; and two volumes entitled "De S'corbuto," one by Eugalenus, printed in Hague, 1658, and the other by Charleton, published in London in 1672.

Nobody ever knew that R. L. Stuart was a numismatist. He never bought a coin at auction. He was not a familiar figure at the New York Coin Company's nor at Scott's. But when Mrs. R. L. Stuart removed from Twentieth street she found in a closet of her husband a small box heavy with English and American money of metal marked with unfamiliar devices and symbols. Mrs. Stuart, having never heard a word from Mr. Stuart about them, inferred that they were not very valuable, and sent them, almost apologetically, to Bangs for sale by auction. The amount of the sale was \$7,000.

\* \* \*

The late Mr. Frederick Leyland, who died on the London Underground Railway last month, was extremely well known in the mercantile circles of both London and Liverpool, having entered the firm of which he ultimately became the head as an office-boy at the age of thirteen. He will likely be best remembered by the patronage he gave in a lavish degree to a particular school of art, which was represented among the ancients by Botticelli and among the moderns by Rossetti, Burne Jones and the earlier pre-Raphaelites; also by Mr. Whistler, whose famous peacock-room was painted for Mr. Leyland in his house at Prince's Gate. The story of that undertaking is part and parcel of the art history of our times, as is that of the quarrel between artist and patron, and the terrible revenge taken by the former thereupon. He had very fine musical taste. There is considerable speculation as to the destiny of the remarkable collection of paintings with which Mr. Leyland surrounded himself. No such collection has been dispersed since that of the late Mr. William Graham which rivalled it in interest.

\* \* \*

The immense collection of books purchased in Berlin, by Dr. Harper, for the new University of Chicago, contains, aside from all duplicates, 280,000 volumes and 12,000 pamphlets. Among its features are: Two hundred MMS.; a collection of codices from the eighth to the ninth century, formed mostly by Pope Pius VII., containing several unpublished Greek classics, a collection of the Glossators of the thirteenth and fourteenth centuries. The "Book of Hours," of the fourteenth century, with unknown French poems illustrated by artists of the early Borgond school, three autographic letters of Raphael, dated August 7, 1515, April 20, 1516, August 23, 1516, and a notable work of Frederick von Schagel. One thousand and five hundred volumes in paleography containing, besides the standard works, a copy of Batard History and ornamentation of manuscript, of which sixty-five copies were printed and forty-five taken to the French Government. Twenty-five thousand volumes of periodicals, including the journals and academics of

Berlin, Vienna, Paris, Brussels, Rome, London, etc., also a set of the Greek journal published in Athens, more complete than the copy preserved by that society, journals on physics, chemistry, philosophies. A set of Selaman's *Journal of Chemistry* from 1819. Sixty-five thousand volumes in Greek and Roman archeology, including nearly everything published in this department. Sixty-five thousand volumes Greek and Latin classics, perhaps one of the oldest collections in existence, including all the last editions of the classics from the beginning of printing to the present time. Twenty-four thousand copies of Greek and Latin works of modern times, a fair representation of the Latin culture from the fifteenth to the eighteenth centuries. Two thousand volumes in Greek and Roman philology and grammar. Two thousand of general linguistics and orientalia, including valuable works of Bruche, Bronson, Lipsius and Rosselini. Three thousand two hundred volumes of modern linguistics, and two thousand four hundred volumes of history, with complete set of the acts of Parliament, House of Lords and Commons; one hundred volumes folio and Hansard's continuation in 150 volumes, 8vo.; also a set of Collected Consilium by Maus, 31 volumes. One thousand illustrated works in art, with maps, engravings, etc. Five thousand volumes in physics, mathematics and astronomy. Five thousand on natural history. One hundred and fifty thousand dissertations and scientific papers. This collection of dissertations is perhaps the richest in existence. The British Museum has a collection complete since 1863. The Royal Academy in Berlin, a collection complete since 1878, but 1824 to 1863: this is a complete stock of all that were published in Germany.

\* \* \*

Count Henri Delaborde, permanent Secretary of the Academy of Fine Arts, has published, under the title of "L'Académie des Beaux Arts Depuis La Fondation de l'Institut de France," a volume that is and will be of more than ordinary interest to the collector and connoisseur. It records the origin, glories and memorable incidents identified with the institution before the year 1789, during the Revolution, under the Directory, the Consulate, the first Empire, the Restoration, the July Monarchy, the second Empire and the present Republic. The writer gives us a deal of valuable information, both anecdotal and otherwise, regarding David, Grétry, Horace Vernet, Paul Delaroche, Eugène Delacroix, and their confrères. In short, the book is a veritable history of art in France during the past hundred years, and, best of all, it contains what is so often lacking in works of reference, a capitally arranged index.

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The Boston Museum of Fine Arts has received the finest pillar of an ancient Egyptian temple which has ever been transported to this country, and this and its companion in the British Museum are the finest columns from any Egyptian temple which have been removed from Egypt. This Boston one was secured from the Egyptian Exploration Fund by the Rev. Dr. W. C. Winslow, of Boston, the vice-president of the fund for America. It is from an old temple seventy-three miles south of Cairo, and twelve miles west of the Nile. The column is broken into three pieces, but can be set up so as to have an almost perfect appearance. The ornamentation of the capital is in imitation of palm-leaves, and the chiselling of the column pictures King Rameses II, as sacrificing to Horus. This column is nearly seventeen feet long, is of polished red Syenite granite, and is in an excellent state of preservation.

\* \* \*

At a joint meeting of the Council of the National Academy of Design and the Boards of Control of the Society of American Artists and the American Water Color Society, held this month, in the Academy of Design, T. W. Wood, presiding, it was recommended that the Advisory Committee appointed by the Directory of the Columbian Exposition at the suggestion of Prof. H. C. Ives, Chief of the Art Department, should be increased for this city. This committee is composed of Eastman Johnson, R. Swain Gifford, William M. Chase, J. Q. A. Ward, Augustus St. Gaudens, H. Bolton Jones and F. D. Millet. It was also recommended that no work by an American artist, whether offered by the artist or belonging to a private collection, should be admitted to the exposition except with the approval of this Advisory Committee. Among those present were C. M. Kurtz, Assistant Director of the Art Department, Chicago; J. G. Brown, William M. Chase, Eastman John-

son, R. Swain Gifford, J. Q. A. Ward, Augustus St. Gaudens, H. Bolton Jones, F. D. Millet, T. Addison Richards, H. W. Robbins, Frederick Dielman, C. Y. Turner, J. B. Bristol, L. C. Tiffany, George W. Maynard, J. C. Nicoll, C. Harry Eaton, R. M. Shurtleff, H. W. Ranger, William A. Coffin, and Irving R. Wiles.

\* \* \*

An article relating to the famous old Edinburgh bookseller, Mr. Stillie, in a recent number of *The Publishers' Circular*, mentions that Mr. Gladstone once procured some rare volumes of this dealer in second-hand works, and afterwards told him that the charge was too high. Thereupon Mr. Stillie offered to refund the money and give the statesman ten shillings extra if the books were returned. At another time Mr. Gladstone was looking over Mr. Stillie's treasures and buying book after book until, to the amusement of Lord Rosebery, who accompanied him, he exclaimed: "Gad, I must leave this shop or I shall be ruined!"

\* \* \*

The late William T. Horn left one of the choicest collections of books in the country. It embraces the most sumptuous editions of early English literature, poetry, fine arts and the drama. Specimens of the presses of Pickering, Bagster, Lowndes and Chiswick are to be found on his shelves, illustrated by Morghen, Marshall, Houbraken, Bartolozzi, Stothard and Strange, and represented in this collection are examples of the styles of binding of Chamblolle Duru, Grolier, Florentine, Mosaic, Renaissance, Anne of Brittany, and the later Bedford, Matthews, Capé, Haiday, Bernhard and Bradstreet. The library is especially interesting in privately illustrated books of great value and interest.

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